



ABOVE: *Star Trek* hero Kirk finds a romantic interest during *The Voyage Home*.

LEFT: On board the Klingon vessel *Bird of Prey*, Kirk and Spock study the gyrations of a whale through their underwater scanner.

BELOW: The Federation Council is in session, discussing the vital Genesis project.



... AND NOW IT'S STAR TREK IV:

# The Voyage Home

By JIM SANDERSON

**J**UST like the "Saturday arvo picture show" serials of the 1930s and '40s, *Star Trek* movies have an indestructible quality that brings characters back from the dead and reverses irreversible catastrophes.

They have obscure space viruses, the demise of Spock, the wrath of Khan, who sought revenge after being marooned by the *Enterprise* crew many years previously, as well as all other types of day-to-day crises.

And why not? The world's most popular space series has spawned Trekkers' clubs wherever it has been shown, made up of not just teenage enthusiasts but Trekkers of all ages.

More importantly, for the film makers who have continued to turn out these epics

of far-out adventure, the rewards have been great.

*Star Trek: The Motion Picture*, released in 1979, took in \$90 million; *Star Trek II: The Wrath of Khan* (1982) \$80 million; and *Star Trek III: The Search For Spock* (1984) \$77 million.

With big bucks guaranteed for every sequel, it is no wonder the once top-rated TV series continues its way through the galaxies by way of the big screen.

As most Trekkers will remember, the old *Star Trek* TV series was adept at wrapping up in an hour large issues that the movies took twice the time to cope with; but progressively the movies have reverted to an agreeable middle-brow mode.

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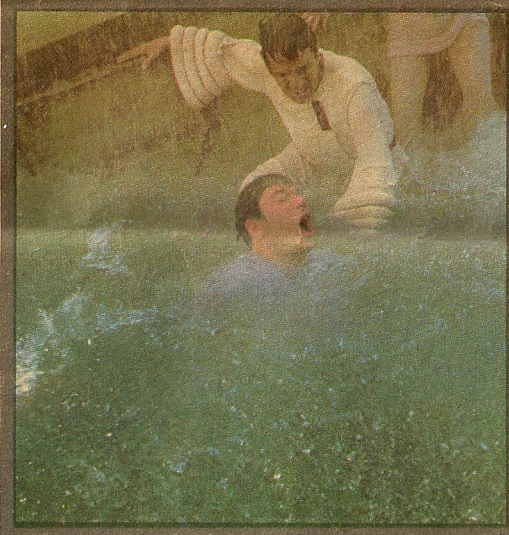




## The Voyage Home



ABOVE: Kirk, Spock, Uhuru, Sulu and Scotty brave the traffic in downtown San Francisco.



ABOVE: Kirk and Spock escape from the crashed Klingon vessel.



ABOVE: Chekov and Uhuru with the *Enterprise's* namesake in the background.

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They are not out to zap the teen market with *Star Wars* look-alikes, but opt for modest special effects with models bopping around star fields.

There is something comfortable and old-shoeish about the recent films, appropriate to its coming to terms with its advancement into middle age.

William Shatner, Leonard Nimoy, DeForest Kelly and James Doohan have all matured gracefully and have the air of people who are justifiably proud of what they have come through.

When last we left the intrepid crew of the *Enterprise* in *Star Trek III: The Search For Spock*, stricken comrade Mr Spock had been rescued from the stricken planet *Genesis*. But, alas, the *Enterprise* was lost. The crew faced a possible court martial far not acting under orders and Spock was just a shell of his former self back on his home planet *Vulcan*.

Now the Trekkers of the world will be granted their fondest wish with the completion of the latest in the ongoing galactic saga, *Star Trek IV: The Voyage Home*.

Many fans will raise the question: "How can things be the same without the *Enterprise*?"

"After all," they will claim, "the ship is, and always was, the heart of *Star Trek*."



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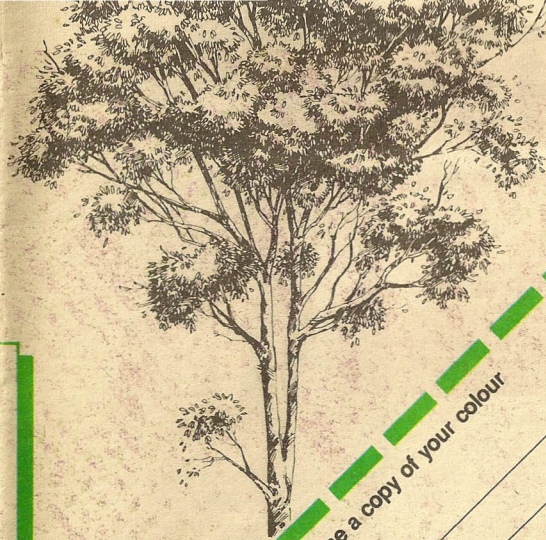
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**A**CTOR-director Leonard (Spock) Nimoy, at a recent post-production interview for the new movie, said: "I get that question a lot when I go out and talk to the fans. But I believe there was a bigger outcry about the fact that Spock was killed (in *Star Trek: The Wrath of Khan*) than we had about the *Enterprise* being blown up. We've dealt with that question — if we can revive Spock, we can do something for the *Enterprise*."

"The film," he said, "is a drama, an adventure film so there's drama involved — but in a fun and rompy way. It's a re-establishment of identity. This happens to be a funny picture."

Due for Brisbane release on December 18, *Star Trek IV* goes back in time to 1986 and is based on a book which concerns the accelerating loss of plant and animal species that scientists may never have seen or catalogued — and what the ramifications could be in the future.

Commenting on the future of the *Star Trek* series, Nimoy said: "I think the studio takes one step at a time. I think they're definitely interested, but whether or not they want these films with the same cast and whatever, or how long, I don't know yet. I doubt if I'll direct *Star Trek V* — not because I don't want to, but I understand that Bill Shatner wants to. I've done two; but I think he should."

"How many more of these films will there be? I have no idea. I sincerely hope — and I think there's a chance other people will agree — that this is the best of the four." □